EC T649 T650 1922 April
Toledo OH
TMA
catalog of a collection of
prints presented

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY
BLAKE-MORE GODWIN, DIRECTOR MRS. GEORGE W. STEVENS, ASST. DIRECTOR
MONROE STREET AT SCOTTWOOD AVENUE
TOLEDO, OHIO

CATALOG OF A COLLECTION OF PRINTS PRESENTED TO THE TOLEDO MUSEUM OF ART BY WINTHROP H. PERRY OF SOUTHPORT, CONNECTICUT

CATALOG OF COLLECTION OF PRINTS PRESENTED TO THE TOLEDO MUSEUM OF ART BY THE LATE WINTHROP H. PERRY OF SOUTHPORT, CONN.

ADOLPHE APPIAN, 1819-1898

His characteristic river subjects in evening light are among the most charming landscape etchings of the nineteenth century, modern in spirit, yet full of poetic sentiment.

1. Evening near Rossillon
2. Evening at Rix

Both signed Appian, 1874

ANDREA ANDREANI, 1540-1623 (?)

Andreani, born at Mantua, is one of the best known of the Italian chiaroscuro engravers, using two or more blocks of wood, to achieve the effect of modelling in light and shade.

3. Adoration of The Magi

After Parmigiano, 1585

HANS SEBALD BEHAM, 1500-1550

Beham was one of the Nuremberg group of "Little Masters," so called because of the size of their prints, who were followers of Durer. He was a prolific engraver, his subjects including mythological, religious and genre pictures, and some beautiful ornament plates.

4. Hercules Killing the Centaur, 1542

B 97

ANNIBALE CARACCI, 1560-1609

Among the earliest Italian etchers were the brothers Caracci, who, tho unskilled in the art, greatly influenced the work of many later Italian etchers.

5. Christ of Caprarole

Signed and dated 1597

Formerly in the Richard Houlditch Collection, London

On same mat is a copy of the print made in 1598

CLAUDE GELLEE, called CLAUDE LORRAIN, 1600-1682

Claude is best known as a landscape painter, but he gave considerable attention to etching from 1630 to 1663. He had a thorough knowledge of drawing, but cared more for the ultimate effect than the delineation of definite objects. The Museum's Print Collection includes also two of his greatest works, Le Bouvier and Le Soleil Couchant.

6. The Abduction of Europa—First State

JEAN BAPTISTE CAMILLE COROT, 1796-1875

In the etchings of Corot is the same shimmering quality of tone seen in his paintings—the same delicacy and serenity. Corot produced only about fifteen etchings, and those between the years of 1845 and 1871. These two are interesting as showing the difference in "states."

7. Souvenir de Toscane—First State
8. Souvenir de Toscane—Second State

CHARLES FRANCOIS DAUBIGNY, 1817-1878

The few landscape etchings of Daubigny made between 1838 and 1871, are characteristic of the work of the Barbizon group of painters, who were the leading etchers of the period.

9. Parc a Moutons, Le Matin
10. Un Cochon, de proprietaire qui ne fera de bien

STEFANO DELLA BELLA, 1610-1664

A pupil of Parigi, an architect of Florence, he was a master of correct drawing. He made about fifteen hundred etchings, including Scriptural subjects, hunting scenes, topography, pageants and figure studies. He was born in Italy, but lived in Paris from 1640 to 1650.

11. Plan of the Siege of Arras, 1641—First State

EDOUARD DETAILLE, 1848-1912

One of the popular military painters of the Franco-Prussian War period, Detaille was a pupil of Meissonier, and like his master delighted in painting soldiers in uniform, on spirited horses or on foot. His etchings portray subjects similar to those of his paintings.

12. Cuirassier
    An unfinished proof. Date 1874
13. The Uhlan
    Signed E. Detaille
14. Eighteen sketches on one plate

ALBRECHT DURER, 1471-1528

Durer was born in Nuremberg, and there he worked most of his life. In 1486, he entered the studio of Michael Wohlgemuth, a goldsmith, where he remained four years and where he received his practice in the perfect drawing of delicate details, which abound in all his works. Durer is the greatest German artist of all time, and unsurpassed in the field of copper engraving. He also made wood engravings and is said to have been the first to attempt etching, using iron as a plate.

15. The Knight, Death and the Devil
16. The Virgin with the Short Hair
17. The Cannon
    Etching on iron

THE KNIGHT, DEATH AND THE DEVIL

MARIANO FORTUNY, 1836-1874

Fortuny was a Spanish painter and etcher. He spent some time as a soldier in Morocco, and many of his etchings portray the life of that country.

18. Guard of the Casbah at Tetuan
19. The Dead Algerian

JEAN LOUIS GEROME, 1824-1904

A painter and sculptor, Gerome made a few etchings of figures, realistic, human, and faultlessly drawn.

20. Head of a Negress
21. The Smoker

WENCESLAUS HOLLAR, 1607-1677

Hollar was born in Prague of an ancient family and was well educated. He spent most of his life in England. More than two thousand prints are known to have been made by him. A complete catalog of his works will be found in Parthey's Wenzel Hollar, published at Berlin in 1853-1858.

22. Five Muffs
    Signed W. Hollar, 1645.

CHARLES EMILE JACQUE, 1813-1894

Jacque made about five hundred etchings and was one of the pioneers in the nineteenth century revival of that art, in which the Barbizon painters took an active part. Two fine paintings by him are in the Arthur J. Secor Gallery of the Museum.

23. The Little Forge

JULES JACQUEMART, 1837-1880

Jacquemart supplied the plates for the illustration of the "Histoire de la Porcelaine" written by his father. He was one of the foremost of the reproductive etchers, drawing his subjects from famous paintings, sculpture and other art objects.

24. Tete de Vieillard—after Rembrandt
25. Dumas Fils—after a bust by Carpeaux
26. Avant le Bal
27. Elizabeth de Valois—after Sir Antonio Moro
28. Portrait of his Father
29. The Squirrel and the Fly
30. Oriental Cup in the Louvre
31. Ancient Glass in the Louvre
32. Vase of Flowers

LUCAS VAN LEYDEN, 1494-1533

He was the leader of the Dutch school of engravers, as Durer was of the German. In his ninth year he engraved some plates from his own designs and at fourteen was the creator of masterpieces. Many of his works are scenes from Biblical history, but he engraved a few portraits and mythological subjects as well.

33. David Playing the Harp Before Saul
    Engraved about 1520
34. St. Peter and St. Paul

JAN LUTMA, II, 1609-1685

Jan Lutma the Younger was a follower of Rembrandt. He combined a variety of means in his works, using punch and line engraving and etching. His portraits of himself and of his father are outstanding works, showing fine handling of tonalities in the modelling.

35. Portrait of Johannes Lutma

Signed Joannes Lutma, Junior, fecit Ad. 1656.
From the F. P. Nathan Collection.

JEAN LOUIS ERNEST MEISSONIER, 1815-1891

Meissonier was a very versatile artist, working in oils, watercolors, pastels, and with the etcher's needle. The Smoker is one of a set, each representing men of different classes in appropriate settings.

36. Le Grand Fumeur—First State
Dated 1843

37. Les Lansquenats
(By Jacquet, after Meissonier)

CHARLES MERYON, 1821-1868

The greatest French etcher, and classed with Rembrandt and Durer among the great print-makers of all times, Meryon's fame rests chiefly on his poetic, sympathetic depictions of the old buildings of Paris, which were being destroyed in his lifetime to make room for new. The Toledo Museum of Art has one of the finest and most complete collections of Meryon's work in the world, to which an entire section of the Print Gallery is devoted.

38. St. Etienne-du-Mont—Fifth State

JEAN FRANCOIS MILLET, 1814-1875

Millet's renown as a painter has far overshadowed his work in etching, though despite the few prints he made, he has been called by authorities "a born etcher." He was educated in the Academy of Design at Cherbourg. His etchings as well as his paintings depict with dignity and understanding the life and labors of the peasant, among whom he lived and of whom he is the artistic spokesman.

39. The Shepherd Girl Spinning—First State
40. The Two Cows—Fourth State
41. The Peasant with the Wheelbarrow—First State
42. The Wool Carder
43. The Diggers

ADRIAEN VAN OSTADE, 1610-1685

Van Ostade is the interpreter of Dutch life. His works are full of human interest combined with fine composition and characterization. He was born in Haarlem, where he spent his entire life, never having travelled beyond the borders of Holland. He learned to paint in the studio of Franz Hals, and did not etch until 1647, after which time he produced about fifty etchings.

44. Le Gouteur

SAMUEL PALMER, 1805-1881

An etcher of landscape, he studied effects by moonlight, sunrise and sunset and his prints are sentimental and idealistic. In a period in which England had few original etchers, he was one of outstanding individual merit.

45. Christmas Eve

PEREGRINI DA CESENA—Fifteenth Century.

This little print, attributed to Peregrini is a niello,—that is, a proof taken from an engraving on gold or silver. The first nielli were simply engraved metal, the lines of which were filled with a black substance. Later, proofs were taken from these delicate plates. This niello, however, is not a proof, but an impression from a plate engraved for the purpose of printing.

46. Sacrifice to Mars—First State

PAUL POTTER, 1625-1654

The great painter of animals also gave attention to etching. His carefully executed plates, his solid and decisive drawing, give him a high place among animal draughtsman.

47. Cows in Pasture—Second State

MARCANTONIO RAIMONDI, 1480-1530

Marcantonio was one of the earliest and greatest engravers after the designs of others, although he made a few original prints. The works of Raphael were most frequently interpreted by him, as well as those of Durer, whose signature he also copied for a time, later adding his own. Marcantonio was employed exclusively by Raphael for many years until the latter's death.

48. La Cassolette

49. Galathea

REMBRANDT VAN RIJN, 1606-1669

Rembrandt stands alone as the greatest etcher of all time. Stirring religious subjects, genre scenes and landscapes—all become masterly creations under his supreme conception and execution. The landscapes show two phases of his work; the Landscape with Cottage and Hay Barn, a masterpiece of calm simplicity; The Three Trees, one of dramatic detail.

Rembrandt's etchings do not supplement his painting,—they are a separate and equally important art. His series of Beggars and other figure studies perhaps illustrate best his deep understanding of human nature, which is the characteristic setting him apart from all other artists.

50. The Three Trees

51. Landscape with Cottage and Hay Barn

52. Beggar with a Tall Hat

THE THREE TREES

GUIDO RENI, 1575-1642

Best known as the painter of the "Aurora" the ceiling decoration of the Rospigliosi Palace in Rome, Guido Reni, a pupil of the Caracci, was the inspiration for many Italian and French etchers. His graceful and delicately etched plates found many imitators. They are usually signed with the initials G. R.

53. The Infant Jesus and St. John
54. The Holy Family
55. The Virgin and Infant Jesus

THEODORE ROUSSEAU, 1812-1867

Like other artists of the Barbizon School, Rousseau was primarily a painter, producing only a few etchings, which are, however, among the finest landscape etchings of the period. He was particularly interested in depicting the Forest of Fontainebleau and is a master in the drawing of trees.

56. Forest of Fontainebleau
Signed Th. Rousseau, Mai, 1861.

C. STORM VAN 'S-GRAVESANDE, 1841-

He was first a print collector, but under the influence of Felicien Rops, the Belgian etcher, he took up print-making and since 1871 has attained a high place among Dutch etchers of the late nineteenth century. He draws the Dutch landscape and seacoast, simply and with broad, open line work.

57. Church at Katwyk
58. Dordrecht

J. M. W. TURNER, 1775-1851

While Turner etched only the principal outlines of most of the series of prints known as the Liber Studiorium, his genius is manifested in the variety and beauty of the studies. The mezzotint or aquatint work which enriches these prints does not disguise the excellently planned compositions, which Turner intended to show every possible type of subject.

59. Apuleia in Search of Apuleius
Engraved by William Say

ADRIAEN VAN DE VELDE, 1635-1672

Van de Velde is next to Paul Potter as an etcher of animals, and his style is similar, tho perhaps less formal.

60. Cow and Two Sheep at the Foot of a Tree
Signed A. V. V. 1670

CORNELIS VISSCHER, 1629-1658 (?)

A prolific engraver of portraits, Visscher was a follower of Van Dyck, though his work is highly individual. He used etching and engraving together in many of his works.

61. Gellius de Bouma—Second State
With Verses in Dutch. Signed and Dated, A. D. 1656

JAMES ABBOTT McNEILL WHISTLER, 1834-1903

Whistler has been called "the greatest artist of modern times." He was born in America but spent most of his life in England and France and all his subjects are European. Among his best etched works is the famous Thames Set of sixteen prints and the two Venetian Sets. The Doorway is one of the earlier Venetian Set of twelve prints. Painter, etcher and lithographer, Whistler created masterpieces as all of these. His genius lay in his facility in suggesting detail by its omission, making every one of the few lines significant.

62. The Doorway—Sixth State K188
Signed with the Butterfly in pencil.

Toledo Museum of Art
3 8000 00124671 5

BIBLIOGRAPHY

BACHER—With Whistler in Venice

BARTSCH—Le Peintre-Graveur

BINYON—Dutch Etchers of the Seventeenth Century

CATALOG of the Bullard Collection of Prints from
Turner's Liber Studiorium

DELTEIL—Catalogue Raisonne of the Etchings of Charles Meryon

ECKSTEIN—Albrecht Durer

HAMERTON—Etching and Etchers

HAMERTON—Old Paris: Meryon

HIND—A History of Engraving and Etching

HIND—Marcantonio

HIND—Rembrandt's Etchings

KENNEDY—The Etched Work of Whistler

KEPPEL—The Golden Age of Engraving

LUMSDEN—The Art of Etching

PENNELL—Etchers and Etchings

REICHEL—Die Clair-Obscur-Schnitte des 16-17 und 18 Jahrhunderts

SCOTT—The Little Masters

SLATER—Engravings and Their Value

WEDMORE—Etching in England

WEITENKAMPF—Famous Prints